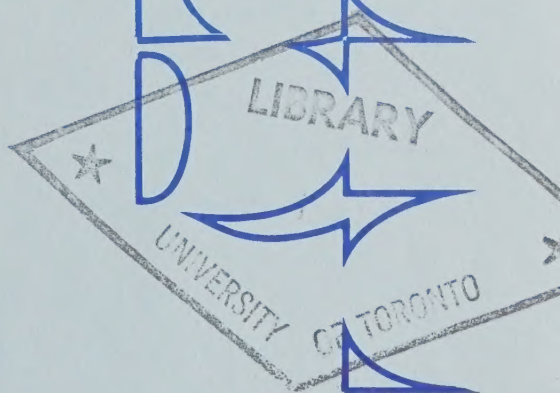




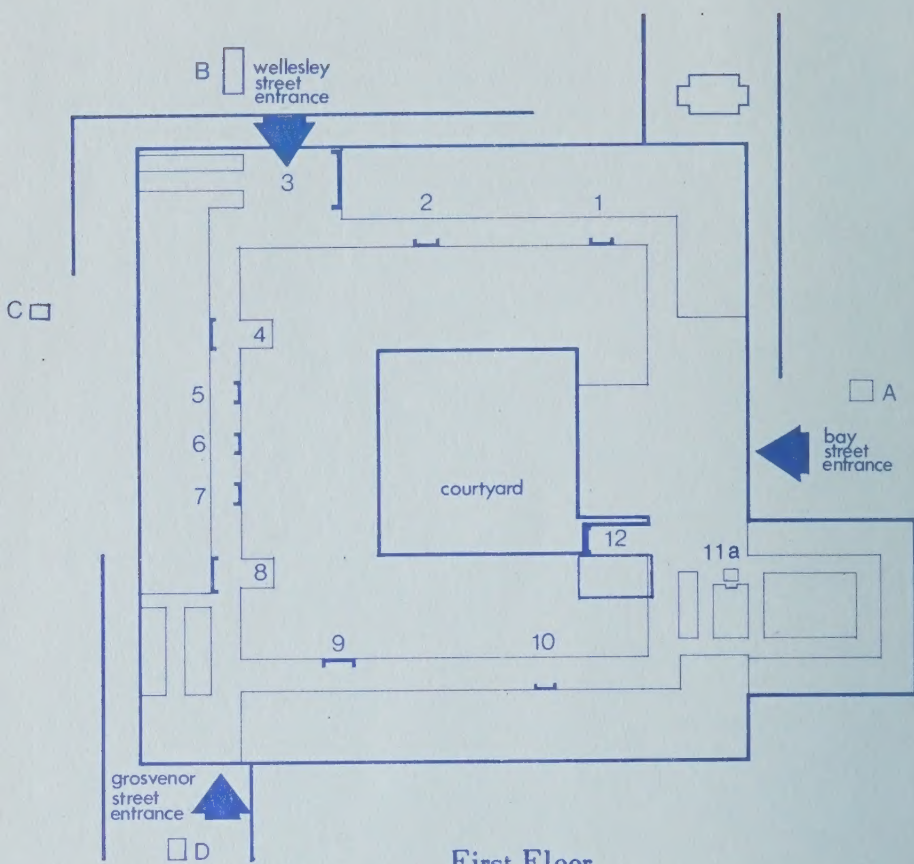
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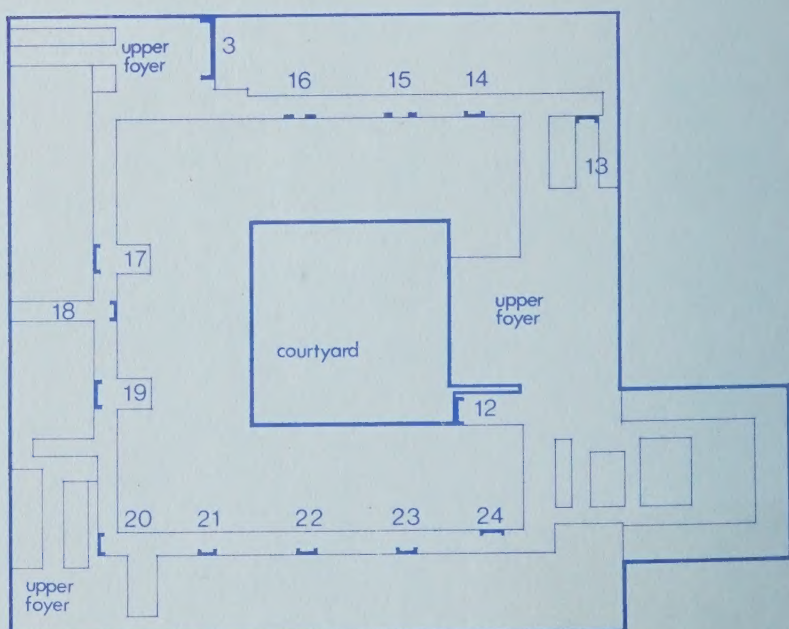


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At Queen's Park



First Floor



Second Floor



## ART IN QUEEN'S PARK:

### THE MACDONALD BLOCK

In 1968, on the corner of Bay Street and Wellesley, a spanking bright new Ontario Government building called the Macdonald Block opened for business. Now, government buildings come and go, but this one caught more than the usual share of attention – maybe because of all the sculptures and paintings in the halls – and people started talking . . .

*. . . they are, in effect, creating an art gallery . . .*

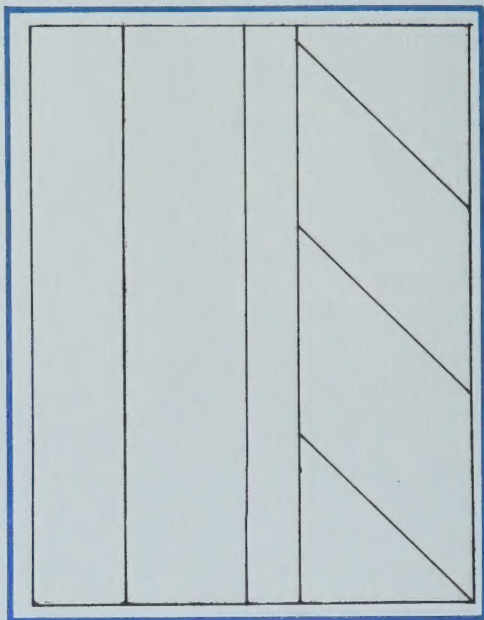
– William Withrow, Director  
of the Art Gallery of Ontario.

*Like a modern-day Medici, Premier John Robarts is building a \$55 million, marble-lined office complex and filling it with \$330,000 in art, more art than the Art Gallery of Ontario has bought in the last 15 years.*

– Toronto Star (December 21, 1968).

*Each wall decoration is closely related to the architectural environment of the Block, but the artists were given the greatest possible freedom in concept and execution . . . "I hope, Mr. Speaker, that all Members will take time to view the works. They are excellent examples of contemporary art in a variety of forms . . . steps were taken to assure that works were properly selected for lasting achievement and investment.*

– Statement by the Honourable John  
Robarts, Prime Minister of Ontario,  
In the Legislature, Regarding Works  
of Art in the Macdonald Block,  
Thursday, December 5, 1968.



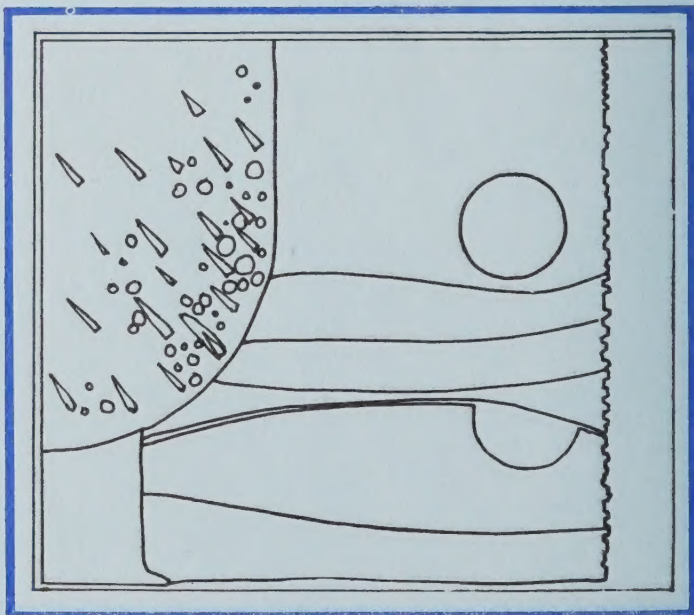
**1 — Jack Bush**

Born in Toronto in 1909. Studied in Montreal and Toronto. Worked as an advertising artist, designer, consultant and art director since 1926; meanwhile, he continued to paint throughout these years. Ex-member of several art societies, including Painters Eleven, Ontario Society of Artists, and Royal Canadian Academy of Arts. He has had a number of one-man shows in Toronto, New York and England. Represented Canada (as one of only two Canadian painters) in the Bienal as Sao Paulo, Brazil in 1967.

**Materials:** acrylic polymer on canvas.

*I'm inclined to think that we owe it to the public to give them some kind of lead. The difficulty is, in abstract art, the almost impossible task of convincing viewers that all they have to do is look with an open mind and let the artwork work on them. They may like or dislike, but they can't help responding one way or the other. This is so simple an explanation that the viewers disbelieve us, and in turn, don't trust their own judgment. I sympathize with them but have found no solution except patient years of exposure and learning. . . . My work is solely about colour and colour juxtapositions.*

— Jack Bush

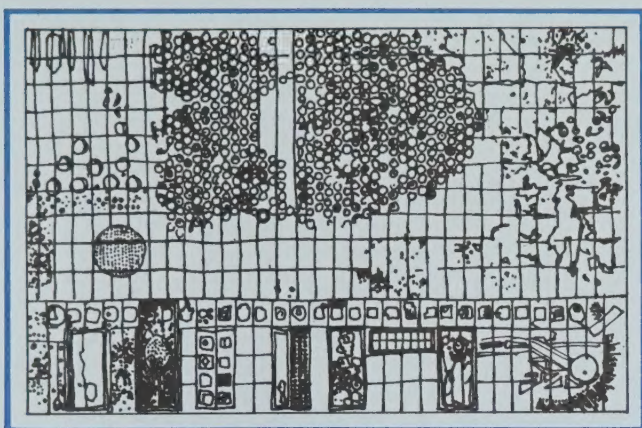


**2 — Don Wallace**

Born in Oil Springs, Ontario. Studied at the Hammersmith School of Art; the Royal College of Art (London, England); and the Cranbrook Academy of Art (U.S.A.). Served with the R.C.A.F. from 1942 to 1946. Exhibited in Canada, the U.S.A., and abroad, including the Triennale Milan and the Brussels Exposition; and has executed a number of important commissions in Canada.

**Materials:** metal — sand-casting and anodized aluminum.





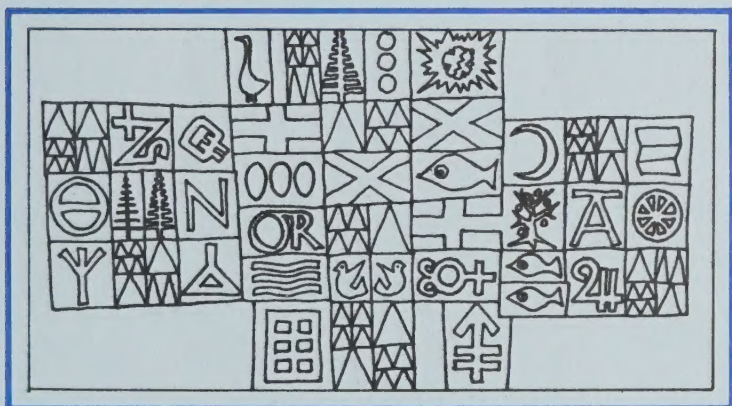
### 3 — Jordi Bonet

Born in Barcelona, Spain in 1932. Came to Canada in 1954. Exhibited in both one-man and group shows (drawing and painting) in Canada, the U.S.A., and abroad, between 1955 and 1960. Since 1961, he has worked almost exclusively in ceramics and cement. Member of Association d'Artistes Professionnels du Quebec and is an Associate of the Royal Canadian Academy of Arts. Received a Royal Architectural Institute of Canada Allied Arts medal in 1965, as well as several other awards. Professor of Art, School of Architecture, University of Montreal. Has executed a great many important mural commissions for Canadian and American architects.

Materials: ceramic, fired, coloured and glazed clay.

... it looks, on some days, like a picture of the moon's surface taken from Apollo XIV; on other days, one might think it a part of the bed of an ancient lake with encrusted fossils. To some, it might seem a recreation of some archaeological dig in Egypt; to others, it might appear as a geological specimen case.

- Arnold Edinborough, "Office art, Canadian-style: it helps keep civil servants civil," *The Financial Post*, 13 February 1971, p. 18.



### 4 — Sydney H. Watson

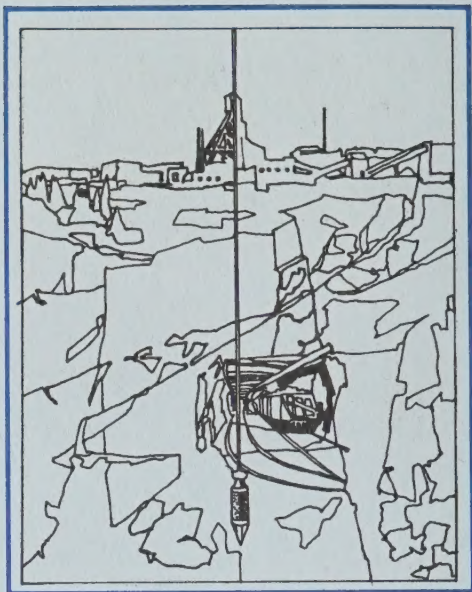
Born in Toronto in 1911. Art Master, Lakefield Preparatory School from 1940 to 1944; joined the staff of the Ontario College of Art in 1946, and was appointed Principal in 1955. Member of the R.C.A., O.S.A. (President, 1952-54), C.S.P.W., C.G.P. and National Industrial Design Council. Contributed to many Canadian travelling exhibitions in England, the U.S.A., Australia and New Zealand; has executed a number of murals, including the Imperial Oil Head Office (Toronto); Canadian Imperial Bank of Commerce (Montreal); Chemistry Building, University of Toronto, as well as several ecclesiastical decorations in Ontario.

Materials: smalti mosaic.

'Province of Ontario' — In this mosaic-tile mural, the artist has selected as his theme the Province of Ontario, and by the use of a variety of traditional and contemporary symbols, has illuminated the historical background of its Founding Races, its Natural Resources, and Products. Within the mural, representing the Pioneers of the Province, are to be found the crosses of Saints George, Andrew and Patrick, and the Flag carried by Samuel de Champlain.

— Sydney H. Watson





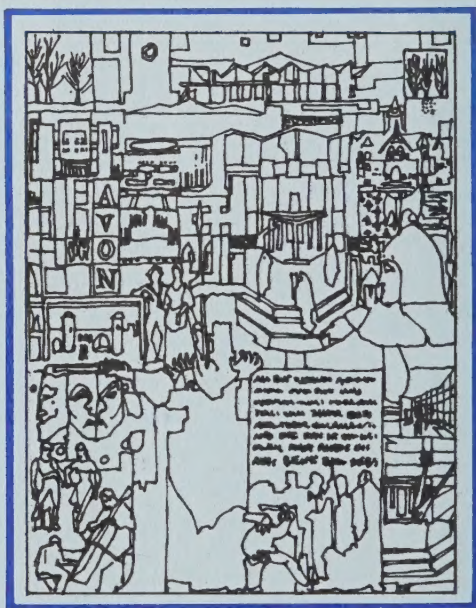
### 5 — Alan C. Collier

Born in Toronto in 1911. Graduated from the Ontario College of Art in 1933, and later studied at the Art Students' League in New York City. He continued to live in New York, working as an advertising artist, until 1942. Following three years' service in the Canadian Army, he settled down in Toronto. In 1955, he joined the staff of O.C.A. to teach painting and advertising techniques. Member of the Royal Canadian Academy of Arts; and Ontario Society of Artists (President, from 1958 to 1961). Represented in many public and private collections; also, he has executed several other mural commissions.

Materials: acrylic emulsion on linen canvas.

*'Mining in Ontario' — The plumb bob is the symbol of all the engineering tools that tie together surface and underground workings.*

— Alan C. Collier



### 6 — Donald Lewis

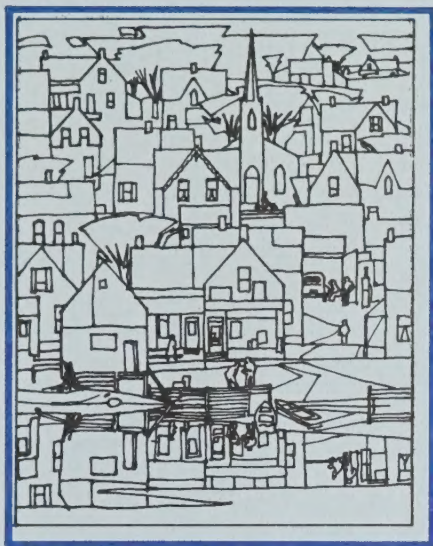
Born in Toronto in 1935. Attended Danforth Technical School, and Ontario College of Art, graduating in 1957. Worked for three years in props at the Stratford Festival Theatre. Became interested in acting in 1960. Won the Tyrone Guthrie Award in 1961. Later, he studied at the London Academy of Music and Dramatic Arts in England. During his acting career, he continued his interest in set and costume design, and poster and mural work. Designed the "Art in Theatre" Exhibition at Stratford in 1968.

Materials: acrylic on linen canvas.

*I have tried to convey the close harmony between the theatre and the city of Stratford, which is apparent to visitors.*

—Don Lewis





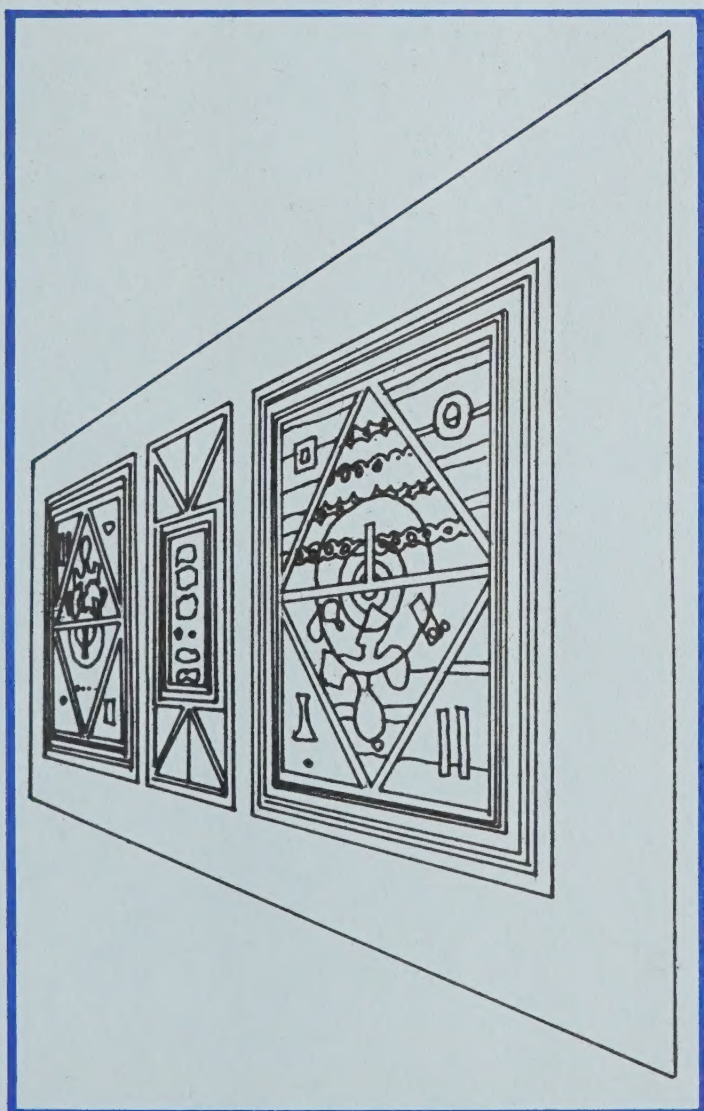
7 — A. J. Casson

Born in Toronto in 1898. Studied at the Hamilton Technical School, and was apprenticed to a lithographer. Returned to Toronto in 1916 and studied at the Ontario College of Art. Became a member of the famous Group of Seven in 1924. Founder member of the Canadian Group of Painters and the Canadian Society of Painters in Watercolour. Member of the Royal Canadian Academy of Arts (President from 1948 to 1952), Ontario Society of Artists (President from 1941 to 1946), and National Academy of Design, New York. He has won several medals and is well represented in both private and public collections throughout Canada.

Materials: oil on linen canvas.

*In front of the church, there's a young woman with a stroller and a little girl walking beside her. That's my daughter and her children.*

— A. J. Casson



8 — Harold Town



## 8 — Harold Town

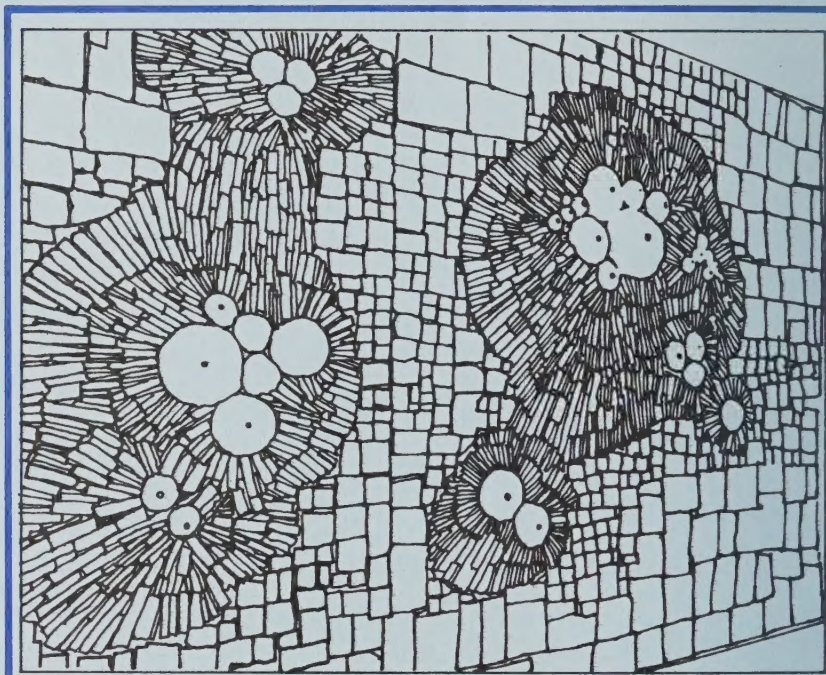
Born in Toronto in 1924. Studied at the Western Technical School and the Ontario College of Art. Since 1956, he has exhibited in the leading galleries and museums in the chief cities of Canada, the U.S.A., Mexico, South America and Europe, and has won numerous national and international awards as a painter and print-maker. He is represented in many private and public collections throughout the world. He has also completed several important mural commissions — St. Lawrence Seaway Power Project; Toronto International Airport; Telegram Building (Toronto). Mr. Town received the Litt.D. degree at York University (Toronto) in 1966.

**Materials:** oil and Lucite 44 on linen canvas.

*My first concern was to break the horizontal line of the wall into compartments so that the mural could be seen through the doors from the cafeteria in autonomous sections. At the same time I retained a strong horizontal grid so as to lead the eye on the long view of the hall into a natural perspective that would support the line, not interdict it.*

*The main thrust of the work is towards a sense of doors or windows into another space. Yet my first concern was to keep the two dimensional character of the wall intact. There is also a certain concern for texture and hand character within the formal grids . . . because I am sick of impersonal work.*

— Harold Town

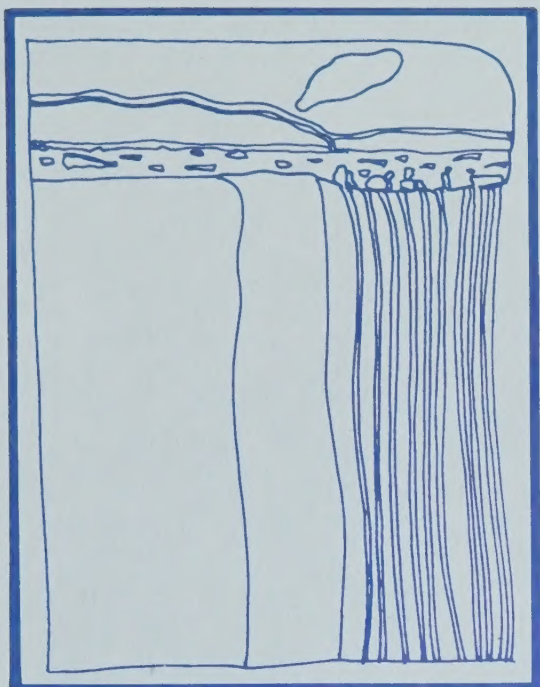


## 9 — Merton F. Chambers

Born in Exeter, Ontario in 1929. Studied at the Ontario College of Art (material arts); recipient of a T. Eaton Company Travelling Scholarship in Europe. Canadian delegate to the First World Congress of Craftsmen in New York in 1964. Canada Council Senior Fellowship for 1966-67. Exhibited in Canada, the U.S.A., and abroad, winning several competitive medals. He has executed a number of ceramic murals.

**Materials:** blue ceramic, unglazed terra cotta with Egyptian paste.





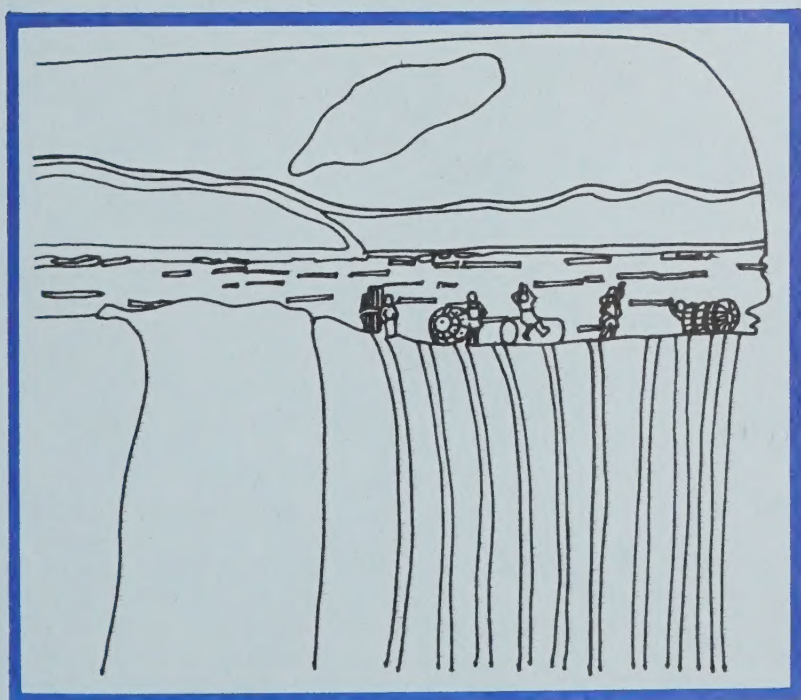
### 10 — Tony Urquhart

Born in Niagara Falls, Ontario, in 1934. Studied at the Albright Art School (New York); University of Buffalo (B.F.A.), 1956; Yale University Summer School (Fellowship, 1958). Travelled and studied in Europe for two years. Member of the Royal Canadian Academy of Arts and the Ontario Society of Artists. Resident Artist, University of Western Ontario for four years; lecturer at McMaster University, 1966-67. Exhibited in the Carnegie and Guggenheim Internationals and Canadian Bienniels.

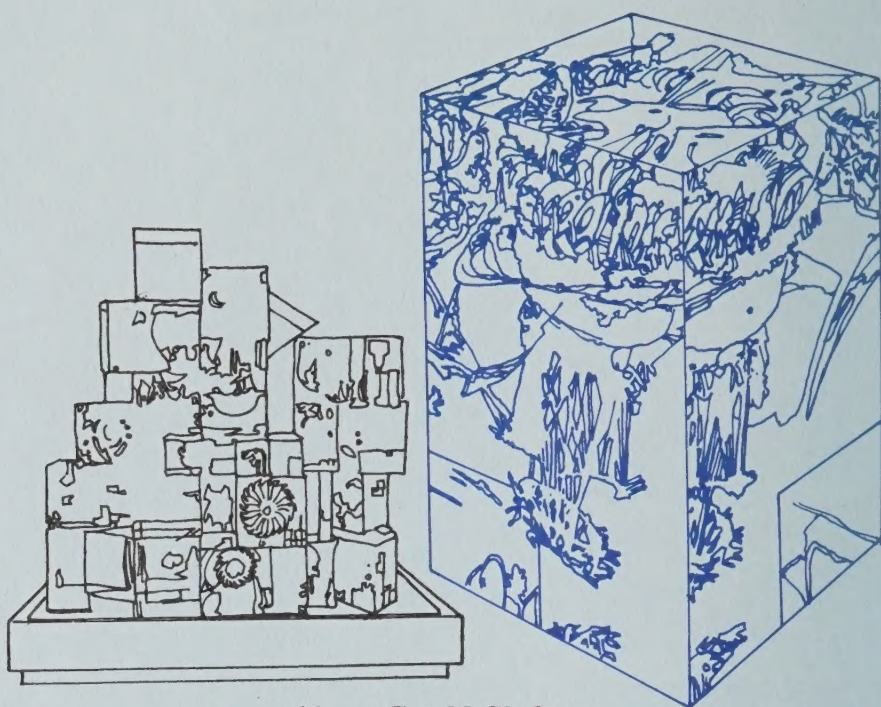
**Materials:** acrylic on chipboard.

*'Niagara Falls with a collection of famous daredevils.'* A group of death defying individuals who went over the falls in various pieces of apparatus, including a steel barrel, (Annie Taylor, Bobby Leach), a rubber ball (Jean Lussier), a group of inner tubes bound by a fish net ('Red' Hill Jr.— he was killed), and including the famous tight-rope walker Blondin with his manager on his back.

— Tony Urquhart





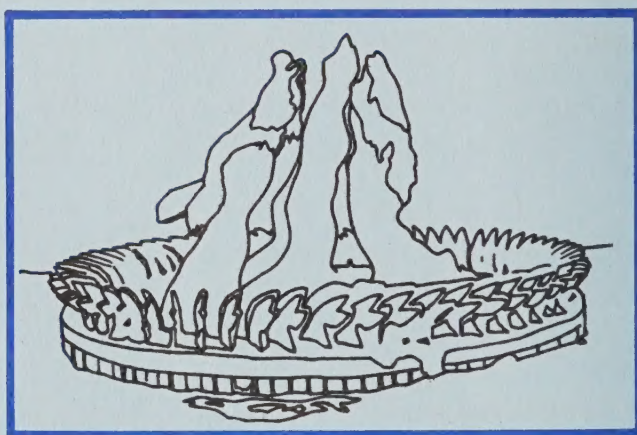


**11a — Gerald Gladstone**

Born in Toronto in 1929. Mainly self-taught. Received two Canada Council grants – to study in London during 1961, and New York in 1962. He has had several one-man shows in Canada, England and the U.S.A., and has exhibited in a number of important group exhibitions. Represented in the Carnegie International, 1958; Commonwealth Institute, London, 1962; the Museum of Modern Art, New York, 1963; Knox-Albright, 1963-64; and in other American and Canadian galleries, as well as in many private collections. He works chiefly with steel, concrete and plastic. Executed a number of large commissions in Canada, including three works for Expo 67; and fountains for both the Winnipeg International Airport, and the Toronto Telegram Building.

Materials: 11a – plastic and steel.

11b – cast bronze.



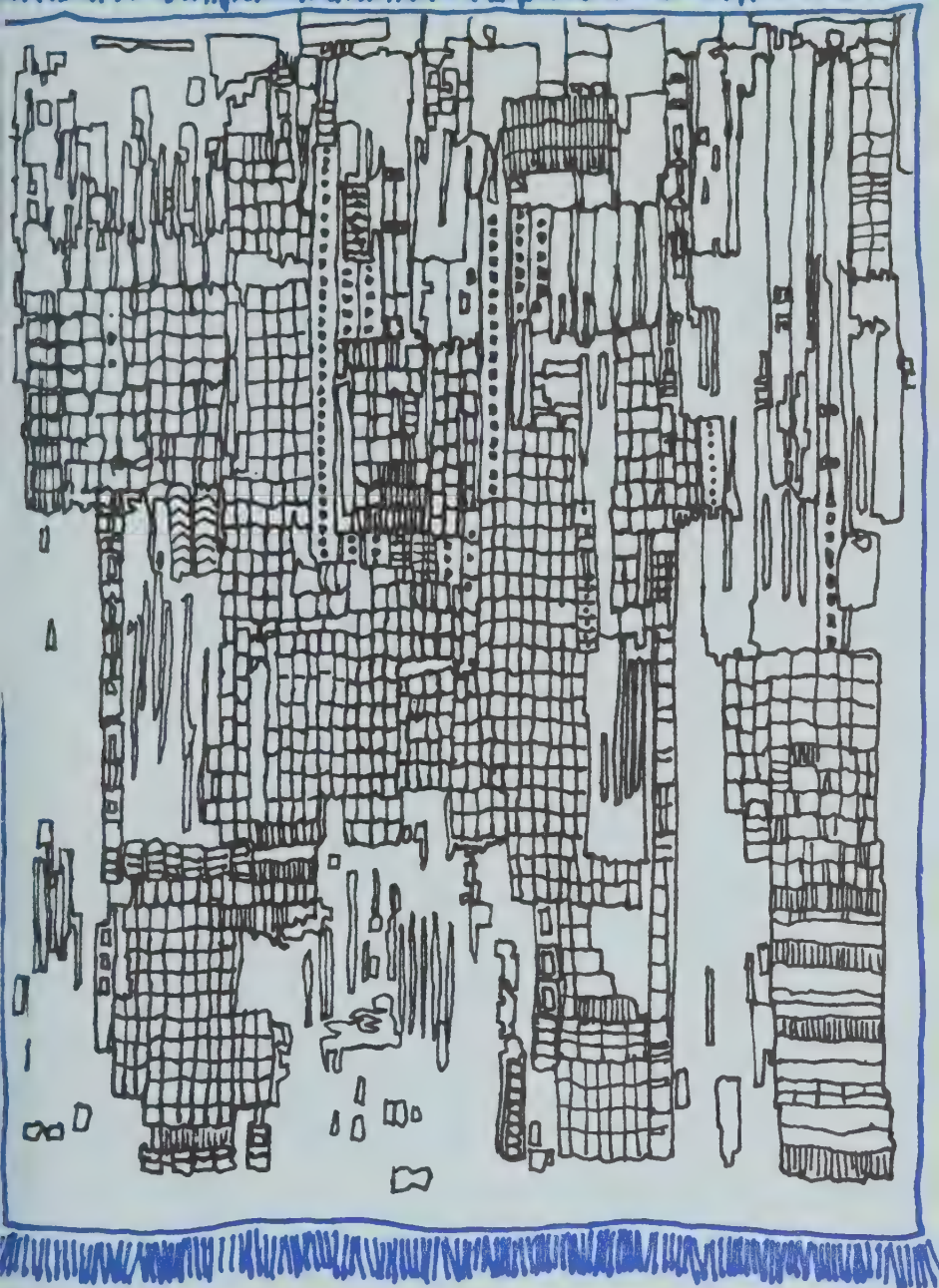
**11b**

*'The Three Graces'— the three figures are eight and a half feet high, each weighing about 1,200 pounds. In their water sculpture setting, a spray two to three feet high cascades a waving curtain of water around and upon them. In winter, the water provides a dramatic ice-glazed effect on the statues, enhanced by 32 blue and amber lights at night. The water is heated to control the formation of ice. Two sizes of jets are used, one each for winter and summer. A wind control system regulates the water on windy days.*

*The Ontario Government gave me the opportunity to develop this work in my own way. I was determined that this should be a completely Ontario contribution to the arts. Most sculptors have their castings done in the United States or Europe, but I searched the province to find a company that could not only understand what I was trying to accomplish, but also could carry out my directions and in turn give me the knowledge of casting procedures that I had to know in order to direct them. I was fortunate to find such a company, Mid Canadian Investment Castings Limited, a small plant near Georgetown, Ontario. Previously, they had done work such as precision casting for the aerospace industry.*

– Gerald Gladstone





## 12 — Micheline Beauchemin

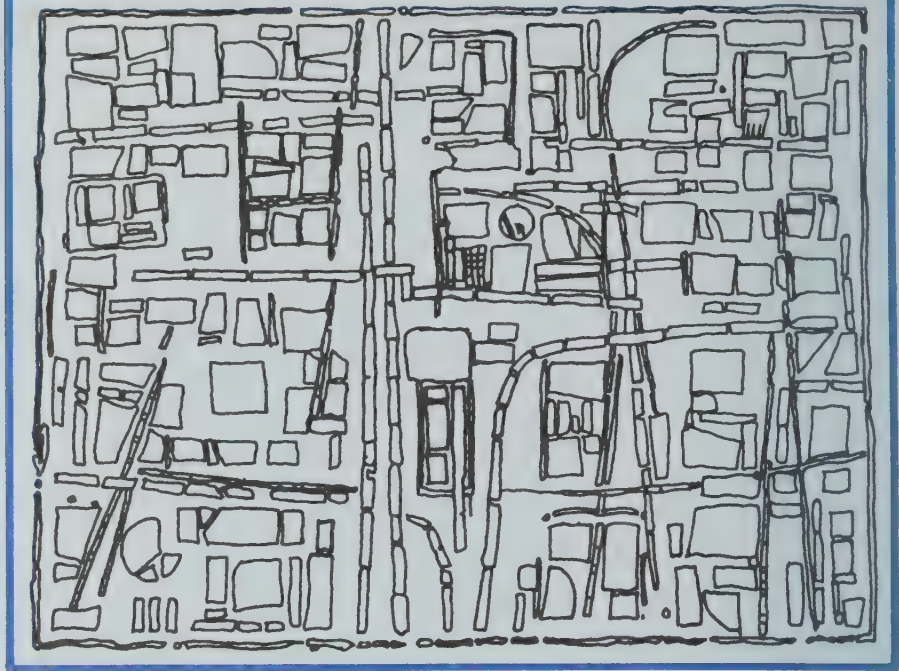
Born in Longueuil, Quebec. Studied at l'école des Beaux-Arts, Montreal; also with Zadkins at l'academie de la Grande Chaumiere, Paris; as well as extensive travel abroad. Exhibited stained glass and tapestries at the Palais de Chaillot, Paris. Returned to Canada in 1957. Granted Canada Council Fellowship in 1959. Research in Japan during the years 1961, 1965 and 1968. Queen's Park tapestry actually completed in Japan. Also executed several major commissions including Place des Arts, Montreal and National Centre for Performing Arts, Ottawa. Represented in important collections in Canada, France and England. Won several awards in stained glass and tapestry.

Materials: various woven materials, acrylic fibres, transparent acrylic beads (fluorescent pigmented).

## 12a — Lillian Sinclair

"Our Canadian Centennial" — a rug created in honor of this country's hundredth birthday, was hooked while Mrs. Sinclair was teaching the craft at Fisher Park High School, Ottawa. Focus centres on the Parliament Buildings, with Canada's coat of arms above, provincial and territorial flowers surrounding it. Eight panels represent industries and culture, past and present, from coast to coast. Fifteen shields form the border, three no longer in existence across the top are earlier ones for Nova Scotia, the Yukon and Northwest Territories.

Materials: Dyed wool on canvas.



### 13 — Gerald E. Tooke

Born in London, England, in 1930. Studied stained glass for five years at the Canterbury Cathedral. Served in the R.A.F. for two years as a Pilot Officer. Came to Canada in 1954, and has continued to work in stained glass ever since. He has completed several commissions in Canada. Associate member of the Royal Canadian Academy of Arts and on the Advisory Board to the Ontario Craft Foundation.

Materials: glass, epoxy resin, and steel, with artificial fluorescent lighting.

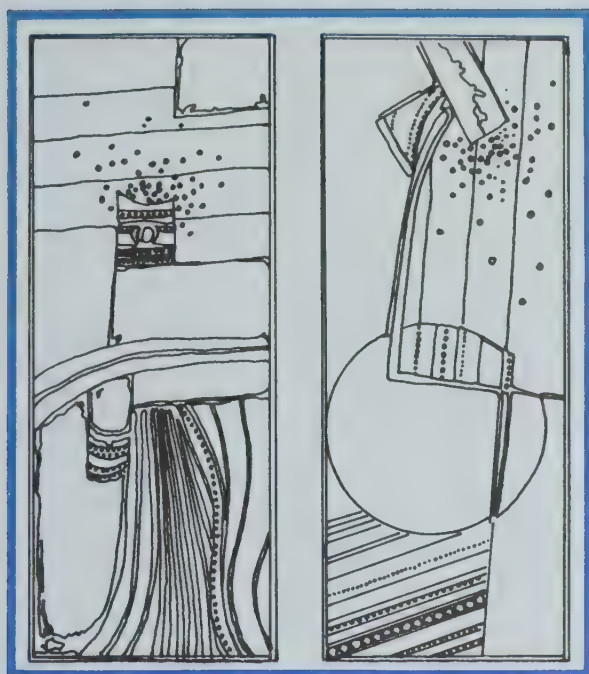


### 14 — Herbert J. Ariss

Born in Guelph, Ontario. Studied at the Ontario College of Art. Member of Ontario Society of Artists, Canadian Group of Painters, Canadian Society of Painters in Watercolour, and Canadian Society of Graphic Artists. Granted a Canada Council Scholarship in 1961; and has won several awards. Presently, Head of the Art Department, Beal Secondary School, London, Ontario.

Materials: styrofoam, plaster and gesso.

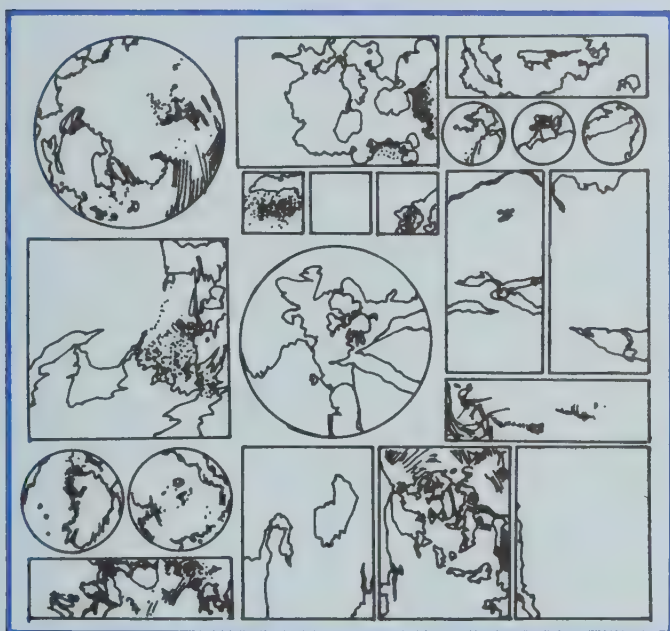




### 15 — David Chavel

Born in Woodstock, Ontario in 1942. Studied at the Ontario College of Art (material arts). Works in a number of media – metal relief panels, liturgical work, and jewelry; collage and assemblage panels and sculpture. Exhibited in many group shows since 1958. Winner of several awards and has executed a number of commissions in Toronto.

Materials: brass, bronze, aluminum, wood, stone and Muntz metal.



### 16 — Daisy Bailey

Early years spent in Toronto. Later studied at the Beal Technical School in London. Previously interested in pottery and painting, now works almost exclusively in enamel on copper, executing a number of commissions in this medium.

Materials: enamel on copper.

*The subjects of the two parts of the mural are the 'Blizzard' and the 'Thaw.' The 'Blizzard' side is largely white, based on a lack of extreme tonal contrast. There are vast numbers of shades of white which take the place of tonality. When depth of tonality disappears, minute gradations of tone become very important and colour variations take an important role. The other side of the mural is the reverse-extreme tonality based on the illusion of depth produced by transparent enamels. This makes the 'Thaw' seem more colourful, although it is actually not, and probably has less colour.*

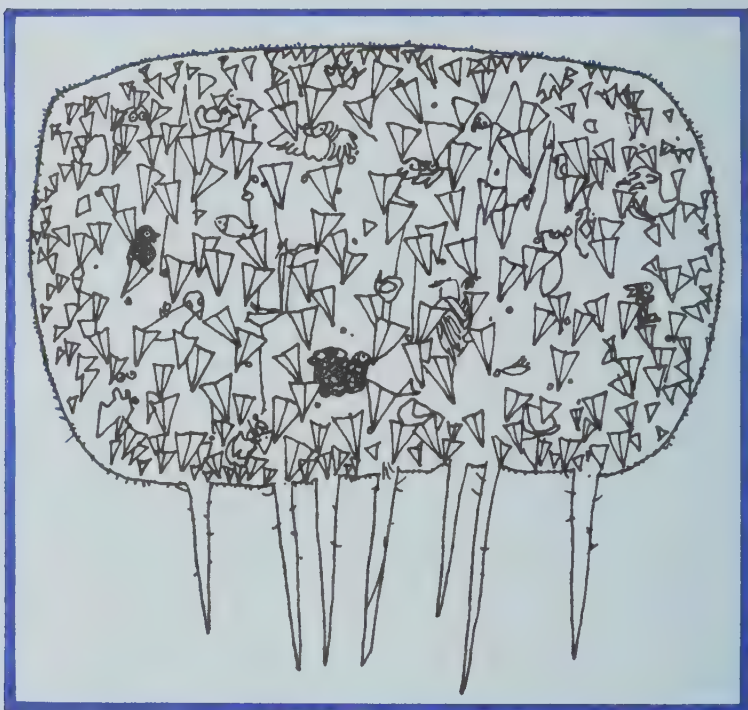
– Daisy Bailey



### 17 — D. MacKay Houstoun

Born in Stevensville, Ontario, in 1916. Studied at the Western Technical School. Member of the Royal Canadian Academy of Arts, the Ontario Society of Artists, the Canadian Group of Painters, the Canadian Society of Painters in Watercolour (President, 1960); from 1960-1964, he held the post of President in the O.S.A. Exhibited in most of the major exhibitions since 1950; represented in many private and public art collections. One of the Principals of A.D.S. — Art and Design Studio.

Materials: acrylic on linen canvas.



### 18 — Franklin Arbuckle

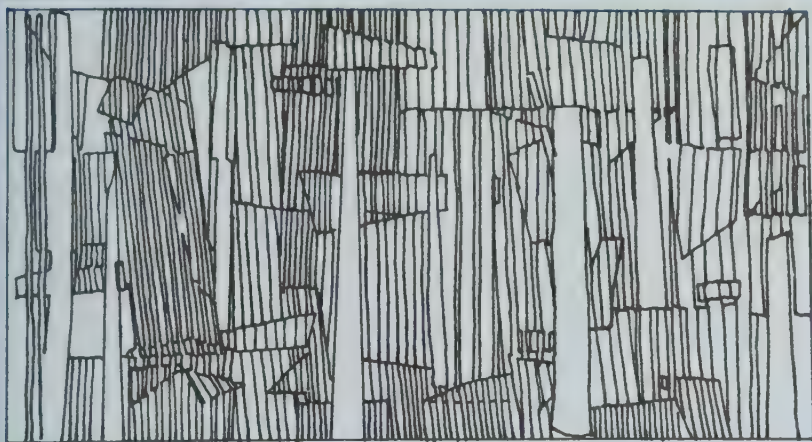
Born in Toronto in 1909. Studied at the Ontario College of Art (drawing and painting). Elected to O.S.A. (Ontario Society of Artists) in 1933, and to R.C.A. (Royal Canadian Academy of Arts) in 1936 (President, 1960-64). Travelled extensively in Canada on painting trips, including the Northwest Territories, Mackenzie River, and the Arctic Regions. Represented in many exhibitions and collections. Mr. Arbuckle has executed a number of major murals and tapestries — The City Hall, Hamilton; Royal Bank of Canada, Toronto; Le Chateau Champlain, Montreal; and a number of historical illustrations for Canadian industry. In addition, he has won several painting and Art Directors' Club Awards. Department Director, Ontario College of Art.

Materials: acrylic polymer on linen canvas.

*Franklin Arbuckle has a bushy-topped tree suspended in space on top of seven spindly trunks. From its stylized leaves peers out the most endearing collection of birds of the Northern forest, none quite recognizable, yet none too fantastic to be true.*

— Arnold Edinborough





### 19 — R. York Wilson

Born in Toronto in 1907. Studied briefly at the Ontario College of Art, but mainly self-taught. Worked as a commercial artist for several years before becoming a full-time painter. Member of the R.C.A., O.S.A., and the C.G.P. Painted extensively in Canada, Mexico, the Canary Islands, Morocco, Italy, Greece, Turkey, France and the Far East. Exhibited internationally since 1939; represented in major collections both here and abroad. Executed several important murals, including the Imperial Oil Head Office, O'Keefe Centre, and Bell Telephone Company (Toronto).

Materials: vinyl acetate on canvas.

*'Ontario'— Ontario has innumerable lakes, rivers and waterfalls. More than 60% of Ontario is forested. Gold, silver, cobalt, radium, copper, nickel, lead and zinc are all mined in Ontario; mainly in the Pre-Cambrian Shield area. With thoughts of Ontario's resources in mind— the mural was designed. It is completely non-figurative, but it does relate to the general colour and form of Ontario.*

— York Wilson



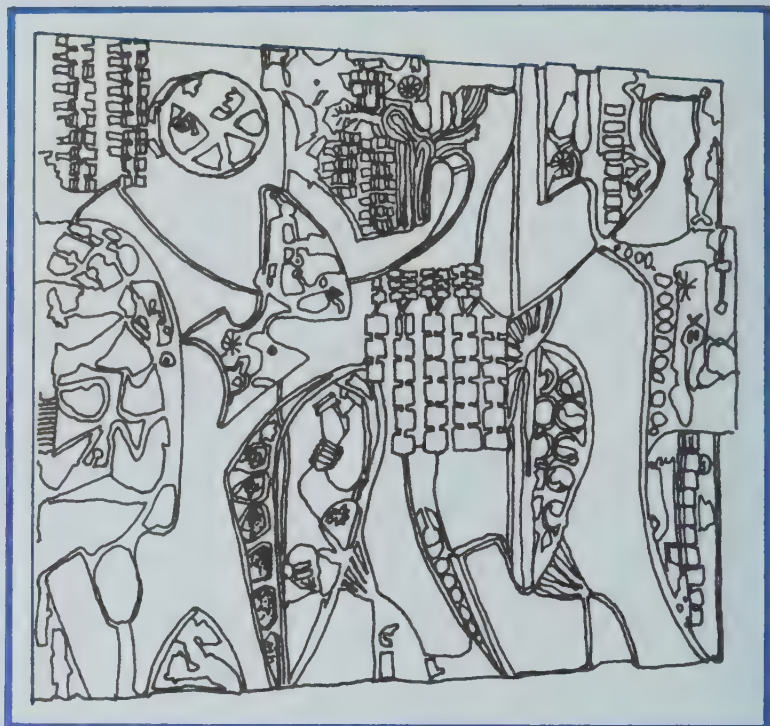
### 20 — Aba Bayefsky

Born in Toronto in 1923. Studied at the Central Technical School, Toronto; and the Academie Julien in Paris. Served as Official War Artist (R.C.A.F.) from 1942 to 1946. Recipient of several awards, including a French Government Scholarship and a Canada Council Fellowship in India. Served on the jury for the Second International Biennial Exhibition of Prints in Tokyo. Member of Royal Canadian Academy of Arts, Canadian Group of Painters (President, 1961-62), Canadian Society of Painters in Watercolour (President, 1956-57). Represented in many private and public art collections. Commissions include three panels for the Canadian Government, Brussels World's Fair, 1957. Staff member of the Ontario College of Art.

Materials: acrylic polymer on plaster.

*The forms and shapes within the mural are a synthesis of the natural and supernatural forces in Canadian Indian mythology and legend.*

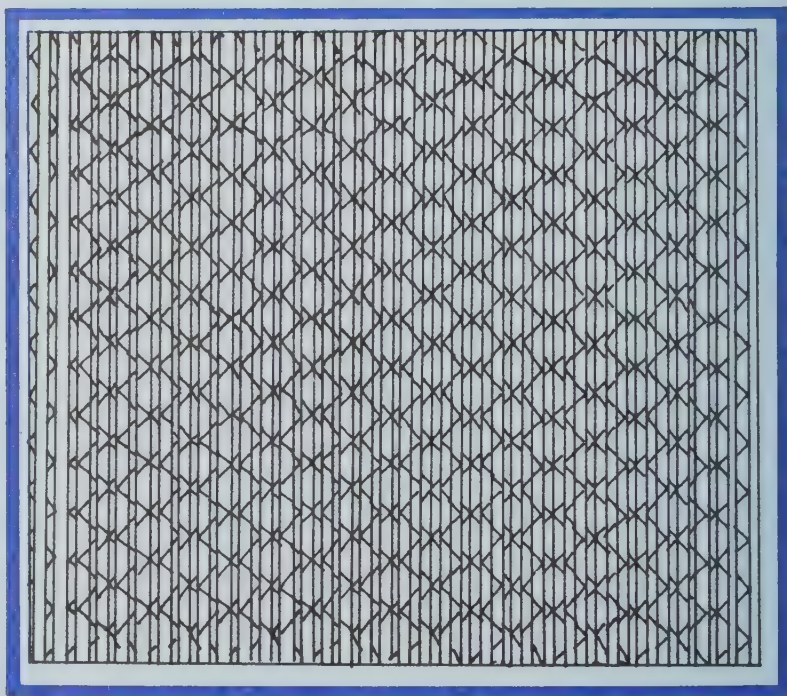
— Aba Bayefsky



### 21 — Krystyna Sadowska

Born in Lublin, Poland. Came to Canada in 1949, after periods of residence in Brazil and England. Studied at the Warsaw Academy of Fine Arts; the Central School of Arts & Crafts, London, England; and the Grande Chaumiere, Paris. Member of the Ontario Society of Artists, and many international art associations. International reputation in tapestry, ceramic, welded sculpture, as well as painting and batik. Won the gold medal for tapestry from the French government in 1937, followed by several other awards and prizes, including the Jurzykowski Foundation Award (New York) for overall artistic activity. Executed a number of large commissions in Canada and the U.S.A.

Materials: bronze.

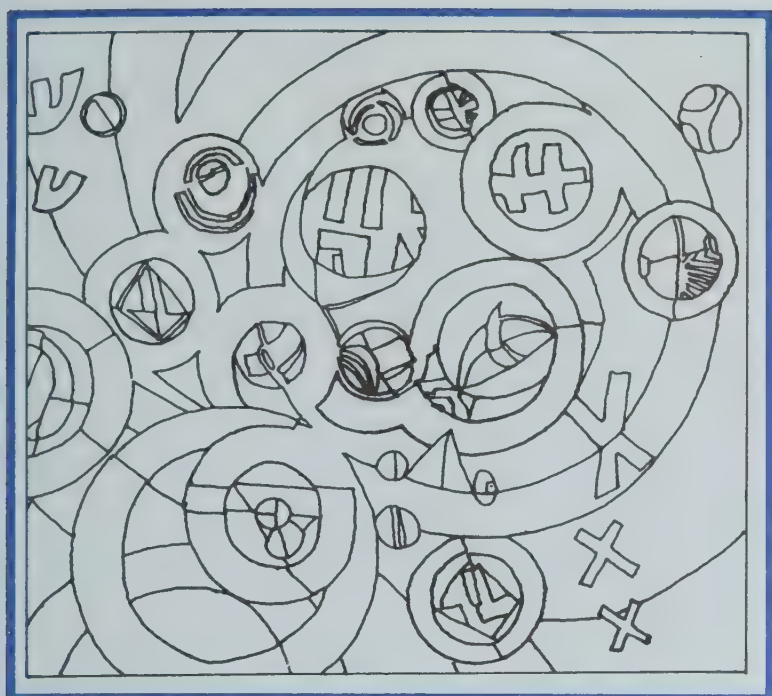


### 22 — Ralph Allen

Born in London, England, in 1926. Came to Canada in 1957. Studied at the Sir John Cass College of Art and the Slade School of Fine Arts from 1948 to 1954. Director, Agnes Heatherington Art Centre, Kingston, 1963. Associate Professor of Art, Queen's University, 1966. Exhibited in national and one-man shows in Canada. Represented in three Biennials of Canadian art, as well as private and public collections both here and abroad. Winner of Baxter Award, O.S.A., 1960.

Materials: wood, gesso, sheet plastic, gold leaf, and copolymer.

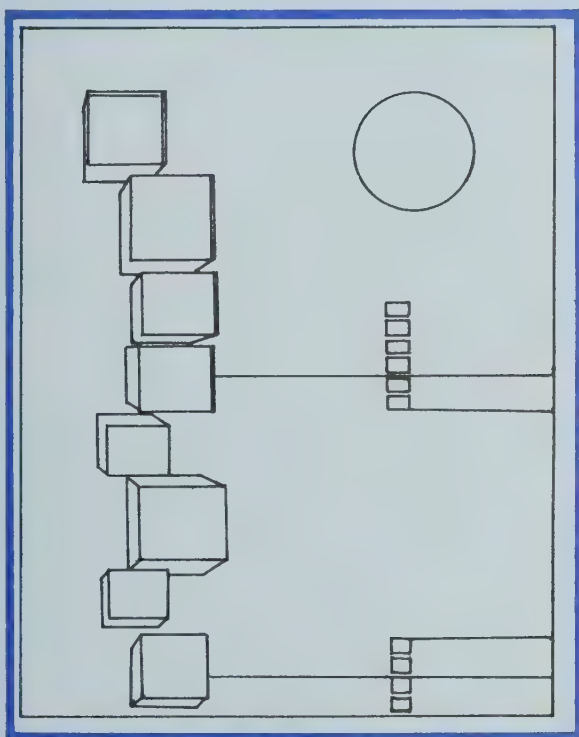




### 23 — Gerald Trottier

Born in Ottawa in 1925. Studied at the Art Students' League, New York City, from 1947 to 1949. Went to Europe on a Senior Art Fellowship in 1953 and 1962. Participated in national and international exhibitions since 1955, and has had several one-man shows. Represented in many public collections. Resident Artist at the University of Western Ontario, before joining the C.B.C. in Ottawa.

Materials: mosaic, Byzantine smalti and stone.



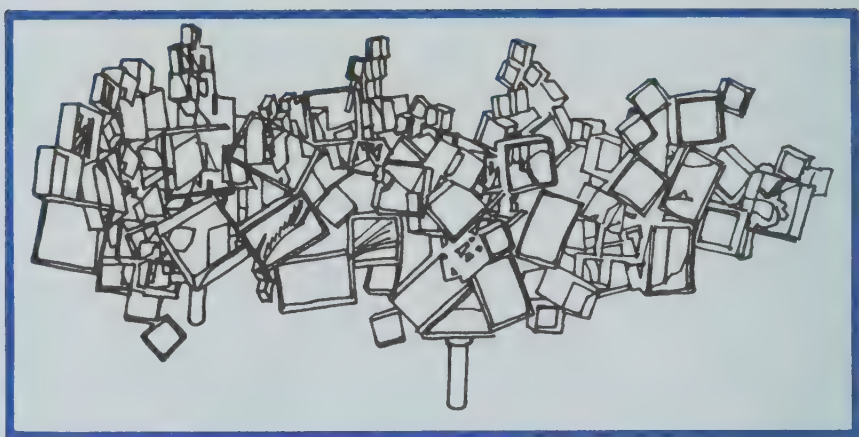
### 24 — Kazuo Nakamura

Born in Vancouver, British Columbia, in 1926. Exhibited extensively throughout Canada since 1950. Member of Painters Eleven. Since 1956, he has exhibited in international group shows and been represented in the Canadian Art Tour in the U.S.A., Mexico, Australia, Central Africa, England, Wales, France, Switzerland, Holland, Germany, Yugoslavia and Poland, as well as in the collections of many important galleries here and abroad.

Materials: oil on canvas.

*Landscape vision based on spherical horizon, which was brought about by man's expanding observation of space.*

— Kazuo Nakamura



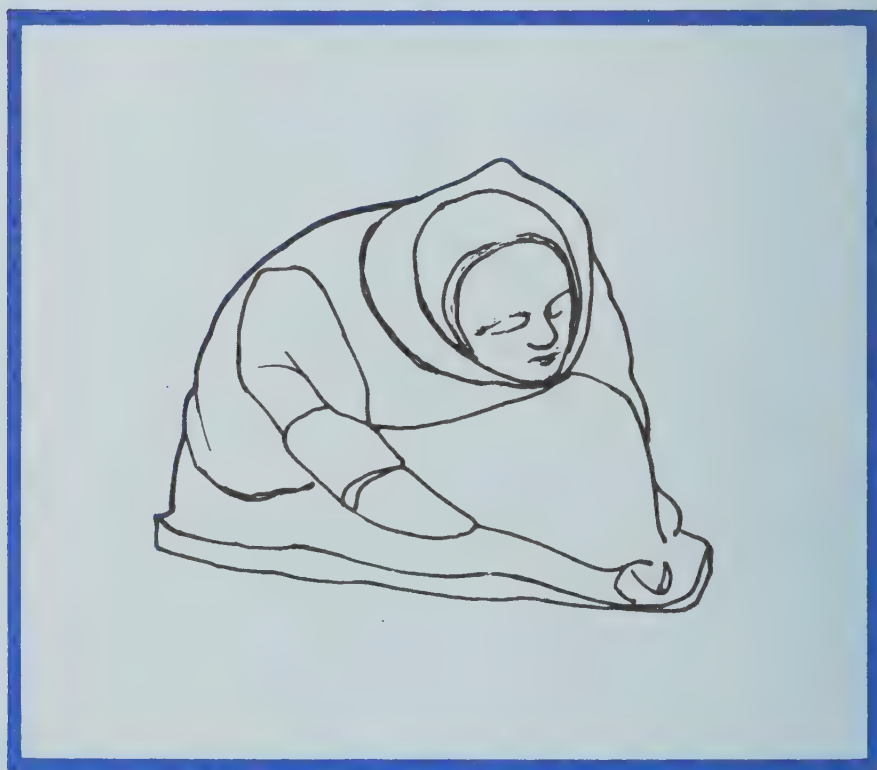
### **Courtyard — Elford B. Cox**

Born in Alberta in 1914. Graduated in Modern Languages, from the University of Toronto (B.A.), 1938, and taught at Upper Canada College until 1950. Served overseas for three years with the First Division of the Canadian Army. He began working full-time as a sculptor in 1950. Member of the Ontario Society of Artists, the Sculptors Society of Canada, and is an associate member of the Royal Canadian Academy of Arts. Represented in a number of public and private collections across Canada.

Materials: metal and glass.

*My metal sculpture in the courtyard could be read simply as: 'The Days of the Year — some beautiful and full of colour; others quite empty, but all connected.'*

— E. B. Cox



### **A — Paulosie Kanayook**

Born in Povungnituk, P.Q., in 1940. Kanayook's father was a great hunter and was renowned for his skill as a seal hunter. He was also one of the last to follow the migrations of caribou in that area. Paulosie learned to hunt while quite young; at the age of nine, he was lost and stranded on drifting ice floes for over a week. When he was ten years old, his brothers Isa and Eli were drowned while hunting on the new ice close to Povungnituk. Shortly afterwards, his father became ill, and was left a cripple. Paulosie and his sister Elisapie took over the job of providing for the family; and he soon developed into one of the finest hunters in the Povungnituk area. Paulosie started carving at the age of twelve, and his talent was evident even at that early age. His works reflect the struggle for existence that has been so much a part of his life.

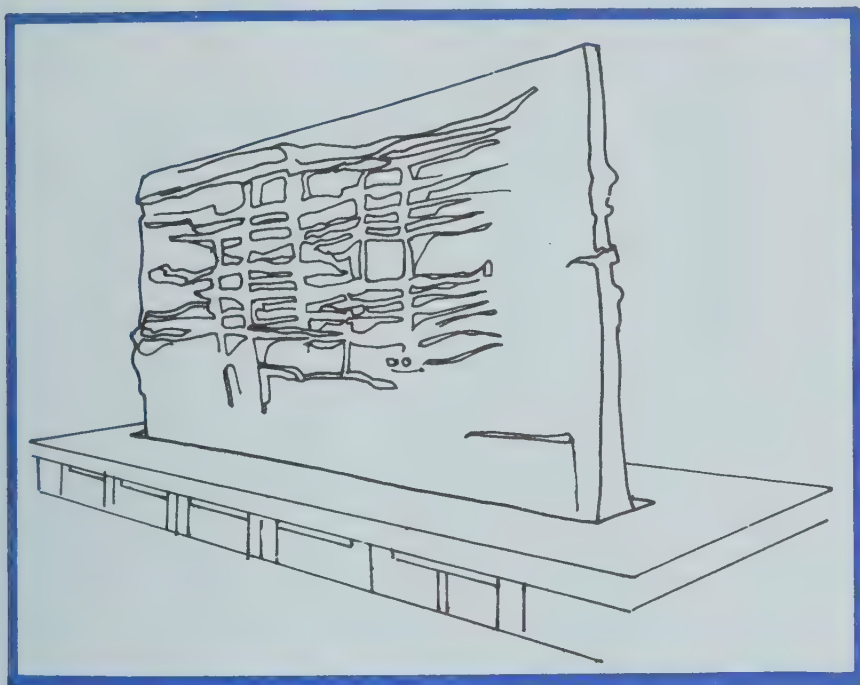
Materials: black granite (from Alma, Quebec).



(N.B. – The Eskimo traditionally works on a small scale, using soapstone (steatite), which is soft and easy to carve when first quarried. For the Queen's Park Complex, it would be necessary to translate a smaller creation, which might be held in one hand, to a larger size, perhaps four by five feet, and to use a hard black granite, instead of the softer soapstone, that would withstand the elements and public use.)

*Everything in the human world is a picture that has come to life. When the Eskimos want to set fire to a piece of wood, they draw a few wavy lines on it. That is the magical picture of fire, which they'll bring to life by rubbing their fire-sticks together. That's what I do. Through my drawings I want to come to terms with the shapes which I perceive. But my figures don't take fire. Perhaps I don't use the right material. Perhaps my pencil doesn't have the right powers. It's also possible that it's only myself, and nothing else, that lacks the necessary powers.*

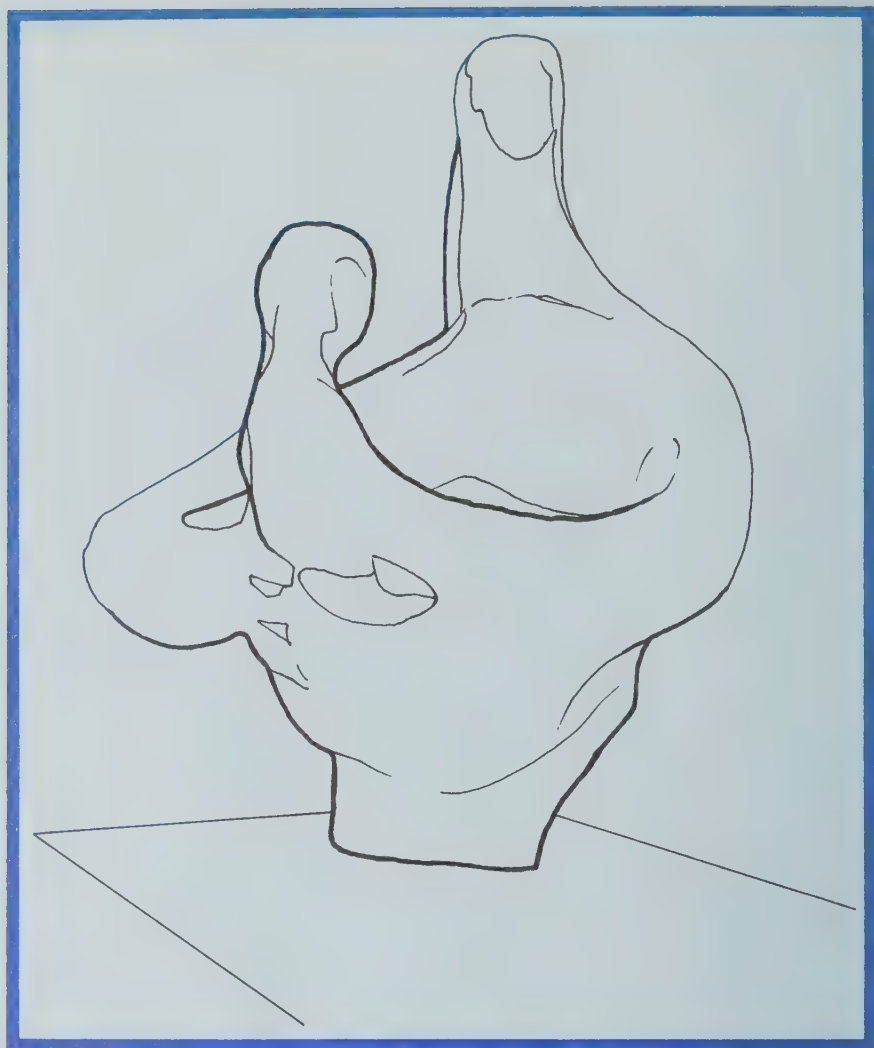
– Franz Kafka quoted by Gustav Janouch,  
"Conversations with Kafka,"  
Encounter, August, 1971, p. 16.



### **B — Walter Yarwood**

Born in Toronto in 1917. Largely self-taught. Exhibited paintings with leading art societies for a number of years. Member of O.S.A., C.G.P., and founder member of Painters Eleven group. He has worked exclusively in sculpture since 1960, and held one-man shows in New York, Mexico and across Canada. Represented in many public and private collections, he has received several important commissions – Sydney Smith Hall, University of Toronto; Winnipeg International Airport; York University; Expo 67.

**Materials: bronze.**

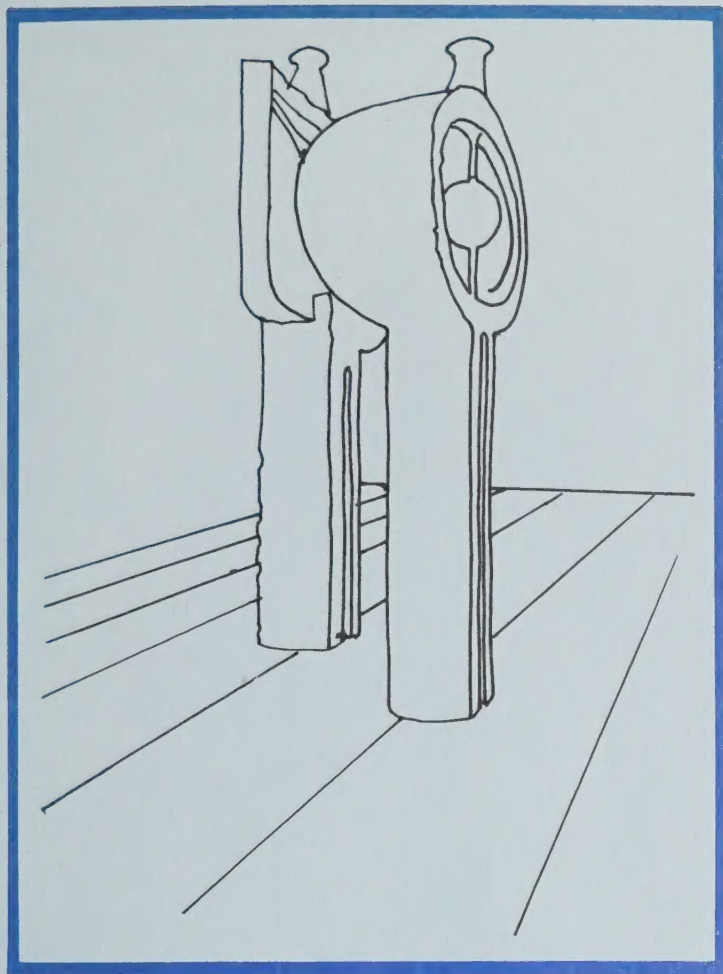


**C — Jack Harmon**

Born in Vancouver in 1927. Studied at the Vancouver School of Art, and the Slade and Hammersmith Schools of Art in England. Returned to Canada in 1955. On staff at the Vancouver School of Art for two years; likewise, taught at the Extension Department of the University of British Columbia. Awarded a Canada Council grant in 1963. Won several sculpture competitions and has exhibited widely throughout Canada and the Western United States. Surprisingly, he actually does most of his own bronze casting in his own studio, rather than rely upon commercial foundries, often hundreds and thousands of miles away, in the U.S. or Europe. (N.B. — Compare Gerald Gladstone's experiences with the casting of his fountain statuary.)

Materials: bronze .





#### **D — Louis Archambault**

Born in Montreal in 1915. Graduated (B.A.) from the University of Montreal in 1936. Ecole des Beaux-Arts, Montreal, 1939 (diploma in ceramics). Member of the R.C.A. Received three Canadian Government fellowships — 1953, 1959, and 1962. Recipient of the Royal Architectural Institute of Canada Allied Arts Medal in 1958. Exhibited in a number of international exhibitions — Festival of Great Britain, 1951; Milan Triennials, 1954-57; Venice Biennial, 1956; Brussels International, 1958. Completed a number of important commissions — Toronto International Airport; Ottawa Airport; Place des Arts of Montreal; and three large works for Expo 67, one of which was selected to represent Canada in the International Contemporary Sculpture Exhibition.

**Materials: bronze.**

*'Man and Woman' — I am confident that the sculpture and its title do convey all what (sic) I intended to express in this work.*

— Louis Archambault

## NOTES



Text: H. G. Levitch  
Artist: Ed Donald

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